

PR 4989

Branddon

.M4 M3

1885

"Marjorie Da

"Marjorie Daw"

ways order "**DE WITT'S**" Acting Plays.

PRICE 15 CENTS.

DE WITT'S ACTING PLAYS.

(Number 338.)

MARJORIE DAW.

A COMEDIETTA,

IN TWO ACTS.

By MISS M. E. BRADDON.

Prepared for the American Stage

By HENRY LEWELLYN WILLIAMS.

TOGETHER WITH

A Description of the Costumes—Cast of the Characters—Entrances
and Exits—Relative Positions of the Performers on the
Stage—and the whole of the Stage Business.

New York :

DE WITT. PUBLISHER,

No. 33 Rose Street.

NOW
READY.

 A COMPLETE DESCRIPTIVE CATALOGUE OF DE WITT'S ACTING
PLAYS, AND DE WITT'S ETHIOPIAN AND COMIC DRAMAS, containing
Plots, Costume, Scenery, Time of Representation, and every other informa-
tion, mailed free and post-paid.

DE WITT'S ETHIOPIAN AND COMIC DRAMA.

Nothing so thorough and complete in the way of Ethiopian and Comic Dramas has ever been printed as those that appear in the following list. Not only are the plots excellent, the characters droll, the incidents funny, the language humorous, but all the situations, by-play, positions, pantomimic business, scenery, and tricks are so plainly set down and clearly explained that the merest novice could put any of them on the stage. Included in this Catalogue are all the most laughable and effective pieces of their class ever produced.

* * In ordering please copy the figures at the commencement of each piece, which indicate the number of the piece in "DE WITT'S ETHIOPIAN AND COMIC DRAMA."

Any of the following Plays sent, postage free, on receipt of price—*Fifteen Cents* each.

The figure following the name of the Play denotes the number of Acts. The figures in the columns indicate the number of characters—M. male; F. female.

	M.	F.		M.	F.
141. Absent Minded, Ethiopian farce, 1 act.....	3	1	124. Deaf as a Post, Ethiopian sketch....	2	
73. African Box, burlesque, 2 scenes....	5		111. Deeds of Darkness, Ethiopian extravaganza, 1 act.....	6	1
107. Africanus Bluebeard, musical Ethiopian burlesque, 1 scene.....	6	2	139. Desperate Situation (A), farce, 1 sc.	5	2
113. Ambition, farce, 2 scenes.....	7		50. Draft (The), sketch, 2 scenes.....	6	
133. Awful Plot (An) Ethiopian farce, 1a.	3	1	64. Dutchman's Ghost, 1 scene.....	4	1
43. Baby Elephant, sketch, 2 scenes....	7	1	95. Dutch Justice, laughable sketch, 1 scene.....	11	
42. Bad Whiskey, Irish sketch, 1 scene.	3	1	67. Editor's Troubles, farce, 1 scene....	6	
79. Barney's Courtship, musical interlude, 1 act.....	1	2	4. Eh? What is it? sketch.....	4	1
40. Big Mistake, sketch, 1 scene.....	4		136. Election Day, Ethiopian farce, 2 sc.	6	1
6. Black Chap from Whitechapel, Negro piece.....	4		98. Elopement (The), farce, 2 scenes....	4	1
10. Black Chemist, sketch, 1 scene....	3		52. Excise Trials, sketch, 1 scene.....	10	1
11. Black-Ey'd William, sketch, 2 scenes	4	1	25. Fellow that Looks like Me, interlude, 1 scene.....	2	1
146. Black Forrest (The), Ethiopian farce, 1 act.....	2	1	88. First Night (The), Dutch farce, 1 act	4	2
110. Black Magician (De), Ethiopian comicality.....	4	2	51. Fisherman's Luck, sketch, 1 scene.	2	
126. Black Statue (The), Negro farce....	4	2	152. Fun in a Cooper's Shop, Ethiopian sketch.....	6	
127. Blinks and Jinks, Ethiopian sketch.	3	1	106. Gambrinus, King of Lager Beer, Ethiopian burlesque, 2 scenes....	8	1
128. Bobolino, the Black Bandit, Ethiopian musical farce, 1 act.....	2	1	83. German Emigrant (The), sketch, 1 sc.	2	2
120. Body Snatchers (The), Negro sketch, 2 scenes.....	3	1	77. Getting Square on the Call Boy, sketch, 1 scene.....	3	
78. Bogus Indian, sketch, 4 scenes....	5	2	17. Ghost (The), Sketch, 1 act.....	2	
89. Bogus Talking Machine (The), farce, 1 scene.....	4		58. Ghost in a Pawn Shop, sketch, 1 sc.	4	
24. Bruised and Cured, sketch, 1 scene.	2		31. Glycerine Oil, sketch, 2 scenes....	3	
108. Charge of the Hash Brigade, comic Irish musical sketch.....	2	2	20. Going for the Cup, interlude.....	4	
148. Christmas Eve in the South, Ethiopian farce, 1 act.....	6	2	82. Good Night's Rest, sketch, 1 scene.	3	
35. Coal Heaver's Revenge, Negro sketch, 1 scene.....	6		130. Go and get Tight, Ethiopian sketch, 1 scene.....	6	
112. Coming Man (The), Ethiopian sketch, 2 scenes.....	3	1	86. Gripsack, sketch, 1 scene.....	3	
41. Cremation, sketch, 2 scenes.....	8	1	70. Guide to the Stage, sketch.....	3	
144. Crowded Hotel (The), sketch, 1 sc.	4	1	61. Happy Couple, 1 scene.....	2	1
140. Cupid's Frolics, sketch, 1 scene....	5	1	142. Happy Uncle Rufus, Ethiopian musical sketch, 1 scene.....	1	1
12. Daguerreotypes, sketch, 1 scene....	3		23. Hard Times, extravaganza, 1 scene.	5	1
53. Damon and Pythias, burlesque, 2 sc.	5	1	118. Helen's Funny Babies, burlesque, 1 act.....	6	
63. Darkey's Stratagem, sketch, 1 scene	3	1	3. Hemmed In, sketch.....	3	1
131. Darkey Sleep Walker (The), Ethiopian sketch, 1 scene.....	3	1	48. High Jack, the Heeler, sketch, 1 sc.	6	
			68. Hippotheatron, sketch.....	9	
			150. How to Pay the Rent, farce, 1 scene	6	
			71. In and Out, sketch, 1 scene.....	2	
			123. Intelligence Office (The), Ethiopian sketch, 1 scene.....	2	1

"MARJORIE DAW."

A DOMESTIC COMEDIETTA.

IN TWO ACTS.

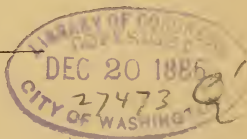
By MISS M. E. BRADDON.

PREPARED FOR THE AMERICAN STAGE

By HENRY LLEWELLYN WILLIAMS.

TOGETHER WITH

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—
ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE PER-
FORMERS ON THE STAGE—AND THE WHOLE OF THE
STAGE BUSINESS.



NEW YORK :

DE WITT, PUBLISHER,
No. 33 ROSE STREET.

Copyright, 1885, by A. T. B. DE WITT.

CHARACTERS.

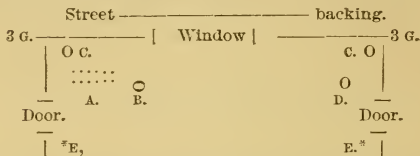
FRANK HEATHCOTE, a Young Artist.
 Dr. LUTTRELL, a Young Doctor.
 Miss MATTIE PARKS.

PT 4989
 MAR 13
 1885

TIME OF PLAYING—THIRTY MINUTES.

SCENERY.

SAME FOR BOTH ACTS.—Interior, a sitting-room in 3d grooves.



Backing behind window in flat, represents houses fronting a street. On flat, pictures and drawings painted; in flat, window, cut out. R. and L. 2d E.'s closed in; R. and L. 1st E.'s, practicable doors.

Carpet down in centre, edges left bare floor. Sides cumbered with artistic objects, medley, busts, plaster statues, pictures, canvases, portfolios. A. large table, piled with drawings, except at front end. B, armchair; C. C., statuettes on pedestals; D., a round table. Pictures on the side-sets. Hangings to both doors.

COSTUMES.

Of the present day.

Heathcote.—Light trousers, no waistcoat, dressing gown; wears a bandage, or, better, a large shade over the eyes in Act 1.

Luttrell.—Black suit, hat, and cane. light ulster over his coat.

Mattie.—Walking dress. Change for Act 2.

PROPERTIES.

Artistic objects, easel, armor suit, lay figure; tray with lunch, a dish of small roast game; bouquet, fancy basket.

MUSIC.

The "Seesaw Waltz" played to MATTIE'S song, and in the entr'acte.

MARJORIE DAW.

ACT I.

SCENE—HEATHCOTE *the Painter's Lodgings, 3d grooves; the window in flat closed, and no light on the backing flat. Stage clear.*

Enter LUTTRELL, L. D.

LUTTRELL. Frank is horribly fretful and discontented this morning. Why is it, I wonder, that our superior sex is so very inferior to the inferior one in endurance of bodily affliction. My medical experience has convinced me that women beat us hollow in their power to suffer and be strong. If Job's wife had been the chosen butt, I don't suppose we would have had the legend handed down to us, by male scribes. Ah! here comes Mattie—dear soul! a living instance of womanly patience and long suffering. I'm sure her care of my old friend Heathcote is above all praise.

Enter MATTIE, R. D., with books, basket, and bunch of flowers.

LUTT. Well, little woman, how are you this morning?

MATTIE. How is *he* this morning? that's the question. Did you ever hear of me being sick? I've no time for such expensive luxuries. I never remember being out of sorts in my life since mother used to give me brimstone and 'lasses on spring mornings. *That* nearly did it. And that's my only experience of the healing art. Æscu—Æsculent—no! what's his name?

LUTT. You can call him Æsculapius, if you like. Robust little party! (MATTIE *bustles about, tidying the room*) what would become of the medical profession if all women were like you?

MATT. I rather fancy they would languish and have to call in lady-physicians—and then people in general would get better. But please tell me about *him*, (to LUTTRELL, C.) How is he this morning?

LUTT. About as irritable and low-spirited as a human being can be, short of lunacy or suicide. If I were not his old friend and schoolfellow I think I should resign my post to one more resigned.

MATT. No, you wouldn't, you dear thing! You are much too kind-hearted.

LUTT. Well, if you can bear with his airs and his temper—

MATT. His temper is but temporary and his airs will blow away (*puffs*)—only low spirits—

LUTT. That's a kind o' kinder way of putting it. If you can bear with this "bear with a sore head" for four or five hours at a stretch every day, I ought to put up with him placidly for twenty minutes.

MATT. Bear with him! put up with him! Am I not his own flesh and blood—his only surviving relation?

LUTT. Something in the way of a second cousin, arent you?

MATT. Well, I know it's not a near relationship; and it's rather difficult to explain. Like that chesnut riddle of the nigger minstrels, you see. My mother's first cousin married his—(*on her fingers*) yes—his father's sister—

LUTT. (*in relief.*) Ah!

MATT. So I reckon Frank and I must be second cousins. I call him "coz."

LUTT. Yes, and he was "an amusin' little coz.." but now—

MATT. But we were brought up together, don't you know? almost brother and sister.

LUTT. Precisely—"almost." But in that kind of connection there's a good deal of difference between almost and quite.

MATT. Well, he used to spend all his holidays at my mother's cottage inland—sweet little place, all over roses and honeysuckles—such a dear old garden, fruit and flowers all mixed up any how so you couldn't tell *flowt* from *fruiers*, in a manner of speaking. Frank and I used to make ourselves dreadfully sick with unripe gooseberries. Delicious little farm—cows, calf, pigs, three Black Spaniards—

LUTT. 'Seems to me I've read that story—

MATT. Fowls, I mean.

LUTT. Black Spaniards could not be *fair*.

MATT. Well, Frank would come over from school—drink gallons of new milk—revel in fresh eggs—enjoy haymaking—teach me to ride—learn to milk the cows, and declare nothing so delicious as a country life. But when he settled in the city as a student in the Academy, and boarded at a fashionable family's, he seemed somehow to outgrow mother's cottage; too tall for our spare bedroom last time he came to see us. And then—mother died—and I came to town to study music, and give lessons when able; and I boarded with a family not at all fashionable, and I saw no more of Frank till we ran against each other in the street, and I found he was living only two blocks off, and had just begun to be successful as a painter and be praised in the papers—when his sight failed him.

LUTT. Very sad case. Cataract. But if next week's operation result successfully, and we can keep him quiet, he will be able to see as well as you or I. The greatest difficulty is his mental condition. If his present depression continues I can't answer for his health or senses. Now, you are a bright little woman, Mattie; you really must amuse him.

MATT. But, good gracious, I have been trying my very hardest, ay, and my very softest—for the last ten days—newest books—but he generally begins to yawn before I get through a chapter—I'm afraid I must read badly.

LUTT. Novels! all about girls who don't brush their hair.

MATT. Ah! ought I to read him about good and great men—Massaroni, Jack Turpin, Robert Roy—

LUTT. My dear child, novels are n. g.—no go, no good! Interest him in actualities—divert his mind—take him out of himself—

MATT. Wouldn't he then be beside himself?

LUTT. In short, prevent his brooding on his affliction.

MATT. (*half crying.*) But how? I'm sure I tell him every scrap of family news—the family I board with is not an interesting family, but their quarrels are almost amusing. But even they do not seem to interest Frank.

LUTT. Of course not. How could he be interested in a shabby-genteel family who eke out their means by taking in boarders?

MATT. But it's only for the sake of my cheerful and musical society—"see Advertisement!"

LUTT. The old style! How long would you have good cheer and how long any listeners to your music if you did not pay your board?

MATT. I am afraid not very long.

LUTT. Now, to amuse your cousin tell him about some one or some thing that will rouse his curiosity—awaken his interest.

MATT. I understand, but I don't know any.

LUTT. What does that matter? Draw on your imagination.

MATT. What, tell fibs?

LUTT. Anything is better than to let Frank fret himself to death with gloomy anticipations about the operation and the result. I assure you I never saw a fellow in a worse state of mind.

MATT. I'll do it—anything for his good. And if led into anything very dreadful, I can be a model of penitence when he gets better.

LUTT. Of course. Ah! (*up c. a little, looking L.*) here he comes. Good-bye. [*exit, R. D.*]

Enter FRANK HEATHCOTE, L. D., feeling his way with a stick. MATTIE runs to him and guides him to easy chair, R. C.

MATT. Poor darling! I do hope you feel just a little better this morning.

HEATHCOTE. (*testily.*) Oughtn't to hope anything so foolish. How can I be better till this wretched business is over? Take life easily when I don't know how this operation may result? Perhaps total failure—life-long blindness. (*MATTIE clasps her hands.*) And just as I was beginning to make some way—make a name.

MATT. (*leaning over him.*) It is very hard, dear, very! But other people have had to go through the same trial.

HEATH. Do you think that makes it a jot easier for me? Other people? What do I care for other people? (*MATTIE sighs, he catches her hand.*) How plaintive! I—I do care about you, Mattie, and I do appreciate all your goodness to me, my little sister of charity. What should I do without you?

MATT. Other people have to do without me—I mean when I run in here. It might be just a little worse, mightn't it, if I were not living close by, and able to run in and sit with you for an hour or two. (*Coming down.*) Oh! I've brought you a few flowers—(*offers to him.*)

HEATH. Pah! sickly! primroses, violets, eh? if I could only see them! Ah, Mattie, if you could understand what it is to a painter

to lose the one sense—source of all his happiness—to hunger for light and color—to feel his occupation gone—his ambition balked—his existence reduced to a dismal, purposeless, hopeless, life-in-death—you would pity me, and forgive me for my fretfulness.

MATT. I do pity you, without understanding anything. And yet, though I am a poor, ignorant little thing, and never painted so much as a primrose, I think I can understand your feelings in some small measure. I know how hard it must be to have all this beautiful world darkened—not to see sun and flowers, or the clouds, and horses and carriages—not even the house over the way——

HEATH. (*turning towards the window involuntarily, then dropping his head*)—What, that great barrack of a house “to let” so long—I can endure that deprivation.

MATT. Was “to let,” you mean.

HEATH. ’Tis let?

MATT. A week ago.

HEATH. Why didn’t you tell me?

MATT. Never thought you’d care.

HEATH. You’re not generally so reticent. You tell me the twaddle about the old maids you live with. When are the family coming in?

MATT. In, now?

HEATH. Impossible! Why the house was abominably dilapidated from cellar to garret.

MATT. That’s done—done up splendidly——

HEATH. Why, Aladdin’s Palace is nothing to this. Have these people the genius of the lamp at their command?

MATT. No! but they have a silver mine in Mexico. But it’s time for your lunch. (*rings bell.*) You must have your game.

HEATH. I say, little woman, is not game rather an expensive luxury for a man in my circumstances. No large amount in my treasury when I made you secretary—it must be running dry.

MATT. Oh, no, plenty! We shall get on very comfortably till you sell your lovely picture. (*gets tray at R. D. She arranges tray on table, pulls it up to his chair, etc. Then comes down L. front, where she sits on a stool, and mends a sock.*)

HEATH. Have a wing?

MATT. Thanks, no—game is too high for yours faithfully. (*aside.*) And I do so love it! Poor fellow! if he only knew that his last money went a week ago, and we have nothing but my poor little purse to depend upon. (*HEATHCOTE has finished a bird.*) There goes the worth of my keep for a week!

HEATH. Please tell me about the new-comers——(*eat’ng.*)

MATT. On another! (*aloud.*) You would be more than faintly interested if you could see them.

HEATH. So very attractive,——

MATT. As partridge itself! She is.

HEATH. Who is?

MATT. The daughter—an only daughter. Father is rather a commonplace person, don’t you know? sort of man who begins life on nothing and ends it owing a million. Bought a silver mine for a barrel of whiskey, a coon dog, and a sun-umbrella. Silver mine figured

up to be worthless till he took it in hand when he found the silver lying in slabs like bricks.

HEATH. 'Bout the girl—pretty?

MATT. Pretty is no word for her—absolutely lovely.

HEATH. I never think much of a woman's taste in beauty. Please describe. Fair or dark?

MATT. Complexion fair—exquisitely fair,—something between alabaster and ivory, with a faint rose tint. Eyes liquid blue, dark, like those dewy violets, or sapphires—in short, the loveliest shade of blue you can imagine.

HEATH. Why not say ultra-marine at once? Well, get along.

MATT. Features strictly classic, forehead low, nose delicately Greek, hair gently waving—dark chestnut in shadow, pure gold where the sun touches it.

HEATH. Very sweet, but those Greek beauties are very apt to be namby-pamby.

MATT. Not with her expression! such a speaking countenance—such variety—every emotion reflected in her face.

HEATH. I see—face perfect, but figure imperfect.

MATT. Figure as perfect as her face. About the middle height, slender yet plump—dignified, yet full of graceful movement, waist willowy—shoulders a poem—arms a sculptor's dream—

HEATH. If you are not exaggerating—

MATT. Exaggerate! Did you ever know me exaggerate?

HEATH. No! you are the essence of truth. And if your enthusiasm has not run away with you in this particular instance, Miss What's-her-name must be a very sweet creature. By the way, or rather, over the way—what's her name?

MATT. (*puzzled.*) Name? her name? (*rocking herself on the stool, hums to herself.*)

HEATH. Yes. She has a name, I suppose.

MATT, (*singing in a low voice*), "See-saw, Marjorie Daw!"

HEATH. I say, do you say (*raising his voice*) your womanly curiosity has not found out the name of these Silver King people?

MATT. Why yes, of course. Her name is Daw!

HEATH. Pshaw!

MATT. No, Daw—D—A—W.

HEATH. Queer—unromantic.

MATT. But don't you see, Frank, her father rose from the ranks, bought his silver mine for a barrel of apples, a mule, and a hand-organ.

HEATH. Eh? you said for a dog, an umbrella, and whiskey!

MATT. Did I? well, they differ in the tale. (*aside:*) That mule has driven him off the trail.

HEATH. What is Miss Daw's front name?

MATT. Er, er—her name is Marjorie. Now that is romantic.

HEATH. Rather Arcadian. Marjorie Daw!

MATT. Novel?

HEATH. Very much novel! I've seen a book of that name. The Marjorie is pretty! but Daw—I cannot admire Daw——

MATT. Luckily that's the one she can change.

HEATH. True. Tell me all about this Mexican millionairess. You

women have a marvellous knack of picking up information from the tinker and the tailor, the soldier and the sailor, and the baker and candle-stick maker! Is she what the girls call "a daisy?"

MATT. She is simply perfect. And (*dignified*) I am happy to say my knowledge of her character has *not* been obtained from butchers, retailers or candlestick bakers, but from personal experience. Miss Daw and I are acquainted.

HEATH. Wha-aat! only in the neighborhood two days, and "chummy"! Did you call on her? I had no idea you were so pushing.

MATT. I am not pushing, and I did not what you call *call* on her, though I had a right as the older inhabitant (*loftily*.) Accident made us friends. You remember the shower yesterday?

HEATH. Yes, I heard the rain, and could not help thinking how exquisite the spring foliage would look after it.

MATT. I was out in that shower.

HEATH. Poor little woman! (*wheeling his chair down front, without rising*.)

MATT. And what's more, I had on my best bonnet—to give a lesson to my swell pupil—I had just left to come to you when I was caught in that deluge. No car, no umbrella! I suppose my distress was visible in my attitude and countenance, for the big house door suddenly opened and a servant ran to me with an immense carriage umbrella—as big as a dome—and most politely requested me to step indoors.

HEATH. Good gracious, child, why didn't you come here? You must have been as near us as that one? Why stand in the street—a spectacle for a servant? why not have crossed?

MATT. (*laughing faintly*.) Never crossed my mind! Well, the footman was so crushingly polite I could not say a word. I went across the street like a lamb—and allowed myself to be ushered up into Miss Daw's morning room, on the floor opposite this. I feel powerless to describe that room!

HEATH. Skip it—I don't care for still life, except in my own pictures—and come to the heroine.

MATT. Oh, but the lady and the room made an harmonious whole—picture a lovely dark-haired girl against a background of creamy satin—

HEATH. Dark! why, you said she was fair!

MATT. Did I? Ye-es, of course, she is fairly fair—complexion alabaster, but hair chestnut—I think I am positive sure I said dark chestnut.

HEATH. Well, perhaps you did. Women have so little feeling for color—

MATT. But then they have so much color for feelings! (*touches her cheek with back of her hand*.)

HEATH. But I know there was something about sunshine, and golden lights, and I have pictured *my* Miss Daw with golden hair—

MATT. Golden hair against sage-green velvet—

HEATH. Eh? you said creamy satin!

MATT. The—the room was—in panels—alternate green velvet and cream satin—

HEATH. Awfully spotty effect.

MATT. Not in the least—the gilding carried that off. I tell you the room is an ideal room—not its like anywhere. And, she's unequalled—so sweet, so caressing—she received me like a sister.

HEATH. Bad. I detest gush.

MATT. Oh, but you would like it in her, she's so natural—quite my fancy!

HEATH. And this beautiful bird lives in a golden cage opposite? I see her in my mind's eye, with her eyes of liquid grey—

MATT. Grey! yes! (*aside*) I must look to that. (*repeats* “grey” to herself like a school girl.)

HEATH. What does the pretty bird do all day?

MATT. Sings, of course! divinely! the old mellow ballads—if it were warmer (*aside*) I'm warm enough! (*aloud*) and the windows open (*aside*) I'd no idea telling crams was such hot work! (*aloud*) you'd hear her.

HEATH. That would be a treat.

MATT. (*aside*.) I have roused him.

HEATH. Any other amusements has Miss Daw?

MATT. Why not Marjorie? So much softer.

HEATH. So it is! (*fatuously*) Marjorie! sweet Marjoram—no, no, fie! “My Marjorie”—what alliteration!

MATT. She paints—flowers, fruit, china—our tea was in eggshells of her own tinting—

HEATH. Over which you swore eternal friendship—of course.

MATT. And we agreed to go shopping.

HEATH. Then you'll quarrel over a remnant! your Daw is as vain as a Peacock! Vivid portraiture, though for her appearance I could stand the twaddle you talked—

MATT. Our subject was you!

HEATH. Me? Come, that's too much of a good thing!

MATT. Not to her—she wanted to hear more! I was afraid you'd be angry. But when one is eternally thinking of a person, it's almost impossible to keep that person out of the talk (*fondly*) and since you have been a sufferer, I have never had you out of my thoughts.

HEATH. (*takes her hanging hand.*) Dear, tender-hearted, little Mattie, how shall I ever be grateful enough to you for all your goodness? And so you spoke of me to Marjorie?

MATT. Yes, dear, at length, full length. I told her what a genius you were, and how you were getting on famously before this unfortunate business with your eyes, and she was so interested, so sympathetic. You should have heard her say “Poor fellow!” like that, with tears in her eyes (*aside*) like these! (*wipes her eyes.*)

HEATH. Deuced tender hearted! “Poor fellow!” like that—how balmy it falls.

MATT. I told her of your picture, too.

HEATH. Mattie, you are a silly little thing; but your foolishness is more comforting than other people's wisdom in the hour of trouble. And so Marjorie was really interested in—my picture?

MATT. And you, 'specially you. She likes your eyes, and doats on such a forehead, and if she has a fault to find, it's with your chin—

HEATH. Chin-music.

MATT. I forgot—I showed her your photo.

HEATH. How absurd to make an exhibition of me. (*pleased.*) Which one?

MATT. Oh, the dreamy! (*throws herself into attitude.*) You are gazing into space, with that far away look—

HEATH. As one evading a creditor's eye. Ha! ha! you are too ridiculous for anything.

MATT. She thought it lovely.

HEATH. But could not get over the chin—

MATT. She thought it showed weakness—faltering in pursuit of a purpose.

HEATH. Not if it were worth pursuing. Now an object like Marjorie—

MATT. Do you call her an object?

HEATH. Lovely, innocent, fresh—

MATT. And millions!

HEATH. Bah! why raise that barrier! impassable *money*!

MATT. Not a bit of it! You don't know what a liberal-minded man her father is!—passionately devoted to Art. I believe he would be proud of a son-in-law celebrated as a painter.

HEATH. Then I must make myself famous—to win such admiration as this—if the light of day ever dawn again on my miserable life. But, there! I will give way to despondency no more! (*rises*) I feel that my sight *will* be restored—under a blessing—that I shall be able to work at the art I love—win wealth, reputation, and—Marjorie—(*walking to and fro*)—To think the beauty is yonder, near me, in all her brightness, and (*at window*) no ray thrills me!

MATT. Pray be careful!

HEATH. (*opens window.*) Oh, for the blessed sense of sight! if but for a moment—for a glimpse of that fair young face! (*eagerly*) Is she there?

MATT. N-no! it's her hour to go out for a ride.

Enter LUTTRELL, R. D.

LUTT. Frank! Up and about! (*MATTIE hushes him. In a lower voice*) Why what have you been doing to him? he's positively transfigured!

MATT. He's in love!

LUTT. Love? with—

MATT. Miss Marjorie Daw.

LUTT. Where does she hail from?

MATT. From my head! (*aside*) From my heart!

ALL *form picture.* HEATHCOTE *up at window,* LUTTRELL, *by R. D.,*
MATTIE *up R. C.*

CURTAIN.

ACT II.

SCENE—*No change. Window open, and lights up at back. MATTIE discovered dusting.*

MATT. There, all bright and at its best to-day, when our poor Frank is to see it all again, after living so long in sorrow and darkness, uncertainty and fear. I am glad it's a fine day! rainy and dull it would have seemed unkind of the clerk of the weather. (*Sits*) Oh, dear, dear! I don't think I ever felt so unhappy—just when I ought to feel so intensely the opposite.

Enter LUTTRELL, R. D.

LUTT. Joy, joy, Mattie!

MATT. Yes. I know the operation was a success. (*rises.*)

HEATH. Not that! that's all serene. But such delightful news! Frank's picture has been accepted, and will be hung on the line—a benevolent member of the Hanging Committee, too old to paint now, has left off being spiteful to rising talent! Why, so solemn?

MATT. I am miserable! It's all your fault, Mr. Luttrell! You told me to draw on my imagination: he accepted the draft, and now what will I say when he protests?

LUTT. Tut, tut!

MATT. For the last six days Frank has been living on Daw! Marjorie has been his all-absorbing idea by day, his dream by night; and to-day that he comes out of his black-hole, he expects to see her!

LUTT. Pooh! The success of his picture will put that out of his head!

[*Clock strikes twelve.*

Voice of HEATHCOTE, L. D.) Any body here? Luttrell! Mattie!
(*Enter HEATHCOTE, L. D., with silk handkerchief over eyes.*)

BOTH. Ah! (*they go to him and lead him to c., a little down.*)

HEATH. But I tell you this Hoodman Blind business is all superfluous—the surgeon said I might come out, and said nothing of a blinker.

LUTT. But he meant it. To bring you into the glare would never do. We must let you down gently—

MATT. Gently is the word. (*they force him to sit down*) In your favorite easy chair, with your favorite roses at your elbow.

HEATH. A hothouse Marshal Neil—did *she* send it?

LUTT. Yes, she made the gift.

MATT. (*as'ide*) *She* did, with her last quarter, though you will show her none when the battle begins.

HEATH. Bless her! (*trying to remove handkerchief, they prevent it.*)

LUTT. I say, old fellow, such glorious news for you!

HEATH. (*starting up.*) She's coming.

LUTT. Oh, better than that.

MATT. Your picture is accepted!

LUTT. Accepted with rapture!

MATT. Already you are greeted as the painter of the future.

HEATH. And she will see it! Have you told her?

LUTT. Told whom?

HEATH. Marjorie!

MATT. (*in an emotionless tone.*) He alludes to Miss Daw, of course.

LUTT. There's not been time enough—

HEATH. She must be told. And she will be at the window at twelve—you know you asked her to agree to that. Let me go, Luttrell—what's the matter?

MATT. The fact is—we have a sort of a—surprise for you—

HEATH. Ah, a surprise party, over at her house?

MATT. Her house is empty—

HEATH. Ah! she is—is dead—

MATT. Not that, but g-g-one!

HEATH. Gone? You are trembling—your voice, too.—Oh, she is ill? (*tears off bandages.*) Why do you try to humbug me? You stop me from going to thank her, a lady so attentive during my ailment—to whose sympathy I owe—ah! the house is empty—

LUTT. It's never been let!

HEATH. Then the Mexican millionaire—the beauteous girl?

MATT. All my imagination, to keep you amused! (*HEATHCOTE comes down c., disconsolate, they following perplexed, MATTIE on h's left.*) You were so dreadfully low-spirited that Mr. Luttrell said you must be diverted.

HEATH. And Marjorie—Marjorie—

MATT. Dwells nowhere save in the nursery jingle—(*sings*)

Seesaw, Marjorie Daw!
Sold her bed to lie on straw.
Wasn't she a nasty flirt
To sell her bed and lie on dirt?

HEATH. (*overcome*) And I have fallen in love with a shadow!

LUTT. Whilst you neglected the substance.

HEATH. The substance? what substance.

LUTT. (*presenting MATTIE.*) Why, here's the best sub. for Marjorie!

HEATH. Mattie, you have broken my heart with your lies! I never will, never can forgive you!

MATT. I am sorry for that!

LUTTRELL *prevents her kneeling.*

LUTT. You sorry! and going away? no! stay till he has asked you to forgive him, on his knees. Heathcote, are you a fool as well as an ingrate? Are you so young in vital experience as not to know the difference between romance and reality! Are you a slave to a vision of a pretty face, and a tyrant to real worth at your side? Have you no heart for the truthful and unselfish girl who has watched over your hours of trouble and lightened all your cares by her devoted attention, her unflinching good temper, her inexhaustible patience! No, Mattie, (*detaining her*) you shall not go till you have heard me testify to the worth of the noblest heart I ever met with in woman. You have been blind for the last month, Heathcote, but I have been able to see—ay, all this woman's devotion; and if you do not reward it with the tribute of a faithful heart, I at least

have given her mine. Hang it! Mattie, my hand and heart are at your disposal if you will have them! (*aside*) that's a dig of the scalp-el! (*aloud*) Leave him to Marjorie Daw!

HEATH. But I don't want Marjorie. Luttrell, I am beholden to you for showing me what an ass I have been. But you are not going to beguile Mattie from me. You can have Marjorie, the creature of your invention—

MATT. She really was your suggestion!

HEATH. Can you bring yourself to forgive me?

MATT. You said you could never forgive me.

LUTT. It's the silver mine he's regretting—

HEATH. (*embracing MATTIE.*) Not I! with this gold mine on my heart!

LUTT. And I suppose I am to be left out in the cold?

MATT. So sorry, for you are good and nice, but Frank and I were engaged when babies.

HEATH. Never mind, old fellow. Always have a chair at our fire-side, so long as you are a bach.

LUTT. And when there comes batch of them, I reckon you will call one—

ALL. Marjorie Daw!

MUSIC—"Seesaw Waltz."

P I C T U R E .

LUTTRELL.

MATTIE.

HEATHCOTE.

CURTAIN.

DE WITT'S ACTING PLAYS.

Please notice that nearly all the Comedies, Farces and Comediettas in the following List of "DE WITT'S ACTING PLAYS" are very suitable for representation in small Amateur Theatres and on Parlor Stages, as they need but little extrinsic aid from complex scenery or expensive costumes. They have attained their deserved popularity by their droll situations, excellent plots, great humor and brilliant dialogues, no less than by the fact that they are the most perfect in every respect of any edition of plays ever published either in the United States or Europe, whether as regards purity of text, accuracy and fullness of stage directions and scenery, or elegance of typography and clearness of printing.

** In ordering please copy the figures at the commencement of each piece, which indicate the number of the piece in "DE WITT'S LIST OF ACTING PLAYS."

Any of the following Plays sent, postage free, on receipt of price—**Fifteen Cents** each.

The figure following the name of the Play denotes the number of Acts. The figures in the columns indicate the number of characters—M. male; F. female.

	M.	F.		M.	F.
75. Adrienne, drama, 3 acts.....	7	3	222. Cool as a Cucumber, farce, 1 act....	3	2
231. Ail that Glitters is not Gold; comic drama, 2 acts	6	3	248. Cricket on the Hearth, drama, 3 acts	8	6
308. All on Account of a Bracelet, comedietta, 1 act.....	2	2	107. Cupboard Love, farce, 1 act.....	2	1
114. Anything for a Change, comedy, 1 act	3	3	152. Cupid's Eye Glass, comedy, 1 act..	1	1
167. Apple Blossoms, comedy, 3 acts... 7	3		52. Cup of Tea, comedietta, 1 act.....	3	1
93. Arcs Belle, farce, 1 act.	3	2	148. Cut Off with a Shilling, comedietta, 1 act	2	1
40. Atchi, comedietta, 1 act.....	3	2	113. Cyril's Success, comedy, 5 acts.....	10	4
89. Aunt Charlotte's Maid, farce, 1 act.	3	3	20. Daddy Gray, drama, 3 acts.....	8	4
258. Aunt Dinah's Pledge, temperance drama, 2 acts	6	3	286. Daisy Farn, drama, 4 acts.....	10	
287. Bachelor's Box (La Petite Hotel), comedietta, 1 act.	4	1	4. Dandelion's Dodges, farce, 1 act....	4	2
166. Bardell vs. Pickwick, sketch, 1 act.	6	2	22. David Garrick, comedy, 3 acts.....	8	3
310. Barrack Room (The), comedietta, 2a.	6	2	275. Day After the Wedding, farce, 1 act	4	2
41. Beautiful Forever, farce, 1 act.....	2	2	96. Dearest Mamma, comedietta, 1 act..	4	3
141. Bells (The), drama, 3 acts.....	9	3	16. Dearest than Life, drama, 3 acts...	6	5
223. Betsey Baker, farce, 1 act	2	2	58. Deborah (Leah), drama, 3 acts...	7	6
67. Birthplace of Podgers, farce, 1 act..	7	3	125. Deerfoot, farce, 1 act.	5	1
36. Black Sheep, drama, 3 acts	7	5	71. Doing for the Best, drama, 2 acts..	5	3
279. Black-Eyed Susan, drama, 2 acts..	14	2	142. Dollars and Cents, comedy, 3 acts..	9	4
296. Black and White, drama, 3 acts....	6	3	204. Drawing Room Car (A), comedy, 1 act	2	1
160. Blow for Blow, drama, 4 acts	11	6	21. Dreams, drama, 5 acts.....	6	3
179. Breach of Promise, drama, 2 acts..	5	2	260. Drunkard's Warning, drama, 3 acts	6	3
25. Broken-Hearted Club, comedietta..	4	8	210. Drunkard's Doom (The), drama, 2a.	15	5
70. Bonnie Fish Wife, farce, 1 act.....	3	1	263. Drunkard (The), drama, 5 acts..	13	5
261. Bottle (The), drama, 2 acts.....	11	6	186. Duchess de la Valliere, play, 5 acts.	6	4
226. Box and Cox, Romance, 1 act.....	2	1	242. Dumb Belle (The), farce, 1 act.....	4	2
24. Cabinan No. 93, farce, 1 act	2	2	47. Easy Shaving, farce, 1 act.....	5	2
199. Captain of the Watch, comedietta, 1 act.....	6	2	283. E. C. B. Susan Jane, musical burlesque, 1 act..	8	1
1. Caste, comedy, 3 acts.....	5	3	202. Eileen Oge, Irish drama, 4 acts....	11	3
175. Cast upon the World, drama, 5 acts.	11	5	315. Electric Love, farce, 1 act.....	1	1
55. Catharine Howard, historical play, 3 acts.....	12	5	297. English Gentleman (An), comedy-drama, 4 acts	7	4
62. Caught by the Cuff, farce, 1 act....	4	1	200. Estranged, operetta, 1 act	2	1
80. Charming Pair, farce, 1 act....	4	3	135. Everybody's Friend, comedy, 3 acts	6	5
63. Checkmate, comedy, 2 acts.....	6	5	230. Family Jars, musical farce, 2 acts..	5	2
68. Chevalier de St. George, drama, 3a.	9	3	103. Faust and Marguerite, drama, 3 acts	9	2
219. Chimney Corner (The), domestic drama, 3 acts.....	5	2	9. Fearful Tragedy in the Seven Dials, interlude, 1 act	4	2
76. Chops of the Channel, farce, 1 act..	3	2	128. Female Detective, drama, 3 acts....	11	4
205. Circumstances alter Cases, comic operetta, 1 act	1	1	101. Fernande, drama, 3 acts.....	11	16
149. Clouds, comedy, 4 acts.....	8	7	99. Fifth Wheel, comedy, 3 acts.....	10	4
121. Comical Countess, farce, 1 act.....	3	1	262. Fifteen Years of a Drunkard's Life, melodrama, 3 acts	13	4
			145. First Love, comedy, 1 act	4	2
			102. Foiled, drama, 4 acts	9	3
			88. Founded on Facts, farce, 1 act.....	4	1

DE WITT'S ACTING PLAYS.—Continued.

	M. F.	No. 1	
159. Fruits of the Wine Cup, drama, 3 acts	6 3	109. Locked in, comedietta, 1 act.....	1 2
192. Game of Cards (A), comedietta, 1a.	3 1	85. Locked in with a Lady, sketch....	1 1
74. Garrick Fever, farce, 1 act.....	7 4	87. Locked Out, comic scene.....	1 1
53. Garrude's Money Box, farce, 1 act.	4 2	143. Lodgers and Dodgers, farce, 1 act..	4 2
73. Golden Fetters (Fettered), drama, 3, 11	4 4	212. London Assurance, comedy, 5 acts.	10 3
30. Goose with the Golden Eggs, farce,		291. M. P., comedy, 4 acts.....	7 2
1 act.....	5 3	210. Mabel's Manœuvre, interlude, 1 act	1 3
131. Go to Putney, farce, 1 act.....	4 3	163. Marcoretti, drama, 3 acts.....	10 3
276. Good for Nothing, comic drama, 1a.	5 1	154. Maria and Magdalena, play, 4 acts..	8 6
306. Great Success (A), comedy, 3 acts..	8 5	63. Marriage at any Price, farce, 1 act..	5 3
277. Grimshaw, Bagshaw and Bradshaw,		249. Marriage a Lottery, comedy, 2 acts.	3 4
farce, 1 act.....	4 2	208. Married Bachelors, comedietta, 1a.	3 2
203. Hair Apparent (The), farce, 1 act...	5 1	39. Master Jones' Birthday, farce, 1 act	4 2
241. Hardy Andy, drama, 2 acts.....	10 3	7. Maud's Peril, drama, 4 acts.....	5 3
28. Happy P. R., comedietta, 1 act.....	1 1	49. Midnight Watch, drama, 1 act.....	8 2
151. Hard Case (A), farce, 1 act.....	2	15. Milky White, drama, 2 acts.....	4 2
8. Henry Dugbar, drama, 4 acts.....	10 3	46. Miriam's Crime, drama, 3 acts.....	5 2
180. Henry the Fifth, hist. play, 5 acts.	38 5	51. Model of a Wife, farce, 1 act.....	3 2
93. Her Only Fault, comedietta, 1 act..	2 2	302. Model Pair (A), comedy, 1 act.....	2 2
9. He's a Lunatic, farce, 1 act.....	3 2	184. Money, comedy, 5 acts.....	17 3
30. Hidden Hand, drama, 4 acts.....	5 5	250. More Blunders than One, farce, 1a.	4 3
31. High O, comedietta, 1 act.....	3 3	312. More Sinned against than Sinning,	
46. High Life Below Stairs, farce, 2 acts.	9 5	original Irish drama, 4 acts.....	11
361. Hinko, romantic drama, 6 acts.....	12 7	234. Morning Call (A), comedietta, 1 act.	1 1
224. His Last Legs, farce, 2 acts.....	5 3	108. Mr. Scroggins, farce, 1 act.....	3 3
187. His Own Enemy, farce, 1 act.....	5 1	188. Mr. X., farce, 1 act.....	3 3
174. Home, comedy, 3 acts.....	4 3	169. My Uncle's Suit, farce, 1 act.....	4 1
211. Honesty is the Best Policy, play, 1.	2	216. My Neighbor's Wife, farce, 1 act....	3 3
64. Household Fairy, sketch, 1 act....	1 1	236. My Turn Next, farce, 1 act.....	4 3
190. Hunting the Slippers, farce, 1 act..	4 1	193. My Walking Photograph, musical	
197. Hunchback (The), play, 5 acts.....	13 2	duality, 1 act.....	1 1
225. I am Parle Français, farce, 1 act..	3 4	267. My Wife's Bonnet, farce, 1 act....	3 4
52. Idiot Witness, melodrama, 3 acts..	6 1	130. My Wife's Diary, farce, 1 act.....	3 1
18. If I had a Thousand a Year, farce, 1	4 3	92. My Wife's Out, farce, 1 act.....	2 2
116. I'm not Meself at all, Irish stew, 1a.	3 2	218. Naval Engagements, farce, 2 acts..	4 3
129. In for a Holiday, farce, 1 act.....	2 3	140. Never Reckon your Chickens, etc.,	
159. In the Wrong House, farce, 1 act..	4 2	farce, 1 act.....	3 4
278. Irish Attorney (The), farce, 2 acts.	8 2	115. New Men and Old Acres, comedy, 3	8 5
232. Irish Broom Maker, farce, 1 act....	9 3	2. Nobody's Child, drama, 3 acts.....	18 3
273. Irishman in London, farce, 1 acts.	6 3	57. Noemie, drama, 2 acts.....	4 4
243. Irish Lion (The), farce, 1 act.....	8 3	104. No Name, drama, 5 acts.....	7 5
271. Irish Post (The), drama, 1 act.....	9 3	112. Not a bit Jealous, farce, 1 act....	3 3
4. Irish Tutor (The), farce, 1 act.....	5 2	298. Not if I Know it, farce, 1 act.....	4 4
270. Irish Tiger (The), farce, 1 act.....	5 1	185. Not so bad as we Seem, play, 5 acts.	13 3
274. Irish Widow (The), farce, 2 acts...	7 1	84. Not Guilty, drama, 4 acts.....	10 6
122. Isabella Orsini, drama, 4 acts.....	11 4	117. Not such a Fool as he Looks, drama,	
177. I Shall Invite the Major, comedy, 1	4 1	3 acts.....	5 4
100. Jack Long, drama, 2 acts.....	9 2	171. Nothing like Paste, farce, 1 act....	3 1
299. Joan of Arc, hist. play, 5 acts.....	26 6	14. No Thoroughfare, drama, 5 acts...	13 6
139. Joy is Dangerous, comedy, 2 acts..	3 3	300. Notre Dame, drama, 3 acts.....	11 8
17. Kind to a Fault, comedy, 2 acts....	6 4	269. Object of Interest (An), farce, 1 act.	4 3
233. Kiss in the Dark (A), farce, 1 act..	2 3	268. Obstinate Family (The), farce, 1 act.	3 3
309. Ladies' Battle (The), comedy, 3 acts	7 2	173. Off the Stage, comedietta, 1 act....	3 3
86. Lady of Lyons, play, 5 acts.....	12 5	227. Omnibus (The), farce, 1 act.....	5 4
137. L'Article 47, drama, 3 acts.....	11 5	176. On Bread and Water, farce, 1 act..	1 2
72. Lame Excuse, farce, 1 act.....	4 2	254. One Too Many, farce, 1 act.....	4 2
144. Lancashire Lass, melodrama, 4 acts.	12 3	33. One Too Many for Him, farce, 1 act	2 3
34. Larkins' Love Letters, farce, 1 act..	3 2	3. £100,000, comedy, 3 acts.....	8 4
189. Leap Year, musical duality, 1 act...	1 1	90. Only a Halpenny, farce, 1 act.....	2 2
253. Lend Me Five Shillings, farce, 1 act	5 3	170. Only Somebody, farce, 1 act.....	4 2
111. Liar (The), comedy, 2 acts.....	7 2	289. On the Jury, drama, 4 acts.....	5 5
119. Life Chase, drama, 5 acts.....	14 5	97. Orange Blossoms, comedietta, 1 act	3 3
239. Limerick Boy (The), farce, 1 act....	5 2	66. Orange Girl, drama, 4 acts.....	18 4
48. Little Annie's Birthday, farce, 1 act.	2 2	209. Othello, tragedy, 5 acts.....	16 2
32. Little Rebel, farce, 1 act.....	4 3	172. Ours, comedy, 3 acts.....	6 3
164. Little Ruby, drama, 3 acts.....	6 6	94. Our Clerks, farce, 1 act.....	7 5
295. Little Em'ly, drama, 4 acts.....	8 8	45. Our Domestic, comedy-farce, 2 acts	6 6
165. Living Statue (The), farce, 1 act...	3 2	155. Our Heroes, military play, 5 acts..	21 5
235. Loan of a Lover (The), vaudeville,	1 4	173. Out at Sea, drama, 5 acts.....	17 5

DE WITT'S ACTING PLAYS.—Continued.



	M. F.		M. F.
147. Overland Route, comedy, 3 acts.....	11 5	257. Ten Nights in a Bar Room, drama, 5 acts.....	8 2
305. Pair of Shoes (A), farce, 1 act.....	4 3	146. There's no Smoke without Fire, comedy, 1 act.....	1 2
235. Partners for Life, comedy, 3 acts.....	7 4	83. Thrice Married, personation piece, 1 act.....	6 1
156. Peace at any Price, farce, 1 act.....	1 1	245. Thumping Legacy (A), 1 act.....	7 1
82. Peep o' Day, drama, 4 acts.....	12 4	251. Ticket of Leave Man, drama, 4 acts.	9 3
127. Peggy Green, farce, 1 act.....	3 10	42. Time and the Hour, drama, 3 acts.	7 3
23. Petticoat Parliament, extravaganza, 1 act.....	15 24	27. Time and Tide, drama, 4 acts.....	7 5
293. Philomel, romantic drama, 3 acts..	6 4	133. Timothy to the Rescue, farce, 1 act	4 2
62. Photographic Mix, farce, 1 act.....	3 2	133. 'Tis Better to Live than to Die, farce, 1 act.....	2 1
61. Plot and Passion, drama, 3 acts. .	7 2	134. Tompkins the Troubadour, farce, 1.	3 2
138. Poll and Partner Joe, burlesque, 1a..	10 3	272. Toodles (The), drama, 2 acts.....	10 2
217. Poor Pillicoddy, farce, 1 act.....	2 3	235. To Oblige Benson, comedy, 1 act	3 2
110. Poppleton's Predicaments, farce, 1a.	3 6	238. Trying It On, farce, 1 act.....	3 3
50. Porter's Knot, drama, 2 acts.....	8 2	29. Turning the Tables, farce, 1 act. .	5 3
59. Post Boy, drama, 2 acts.....	5 3	214. Turn Him Out, farce, 1 act.....	3 2
95. Pretty Horse-Breaker, farce.....	3 10	163. Tweedie's Rights, comedy, 2 acts..	4 2
280. Pretty Piece of Business (A), come- dy, 1 act.....	2 3	126. Twice Killed, farce, 1 act.....	6 3
181. 182. Queen Mary, drama, 4 acts....	37 9	234. 'Twixt Axe and Crown, play, 5 acts.	24 13
196. Queerest Courtship (The), comic operetta, 1 act.....	1 1	198. Twin Sisters, comic operetta. 1 act.	2 2
255. Quiet Family, farce, 1 act.....	4 4	265. Two Bonnycastles, farce, 1 act.....	3 3
157. Quite at Home, comedy, 1 act.....	5 2	220. Two Buzzards (The), farce, 1 act....	3 2
132. Race for a Dinner, farce, 1 act.....	10	56. Two Gay Deceivers, farce, 1 act.....	3
237. Regular Fix (A), farce, 1 act.....	6 4	123. Two Polts, farce, 1 act.....	4 4
183. Richelieu, play, 5 acts.....	12 2	283. Two Roses (The), comedy, 3 acts. .	7 4
38. Rightful Heir, drama, 5 acts.....	10 2	292. Two Thorns (The), comedy, 4 acts..	9 4
77. Roll of the Drum, drama, 3 acts....	8 4	294. Uncle Dick's Darling, drama, 3 acts	6 5
316. Romeo on the Gridiron (A), mono- logue, for a lady.....	1	162. Uncle's Will, comedy, 1 act.....	2 1
195. Rosemi Shell, burlesque, 4 scenes..	6 3	106. Up for the Cattle Show, farce, 1 act	6 2
247. Rough Diamond (The), farce, 1 act.	6 3	81. Vandyke Brown, farce, 1 act.....	3 3
174. Rum, drama, 3 acts.....	7 4	317. Veteran of 1812 (The), romantic mil- itary drama, 5 acts.....	12 2
13. Ray Blas, drama, 4 acts.....	12 4	124. Volunteer Review, farce, 1 act.....	6 6
229. Sarah's Young Man, farce, 1 act....	3 3	91. Walpole, comedy in rhyme.....	7 2
158. School, comedy, 4 acts,.....	6 6	118. Wanted, a Young Lady, farce, 1 act.	2 1
201. School for Scandal, comedy, 5 acts..	13 4	231. Wanted, One Thousand Spirited Young Milliners for the Gold Re- gious, farce, 1 act.....	3 7
264. Scrap of Paper (A), comic drama, 3a.	6 6	44. War to the Knife, comedy, 3 acts	5 4
79. Sheep in Wolf's Clothing, drama, 1a.	7 5	311. What Tears can do, comedy, 1a..	3 2
203. She Stoops to Conquer, comedy, 5a..	15 4	105. Which of the Two? comedy, 1a..	2 16
37. Silent Protector, farce, 1 act,....	3 2	266. Who Killed Cock Robin? farce, 2a..	2 2
35. Silent Woman, farce, 1 act.....	2 1	98. Who is Who? farce.....	3 2
213. Single Married Man (A), comic ope- retta, 1 act.....	6 2	12. Widow Hunt, comedy, 3 acts.....	4 4
43. Sisterly Service, comedy, 1 act..	7 2	213. Widow (The), comedy, 3 acts.....	7 6
6. Six Months Ago, comedy, 1 act..	2 1	5. William Tell with a Vengeance, bur- lesque.....	8 2
221. Slasher and Crasher, farce, 1 act..	5 2	314. { Window Curtain, monologue. . .	1
10. Snapping Turtles, duologue, 1 act..	1 1	{ Circumstantial Evidence ".....	1
26. Society, comedy, 3 acts.....	16 5	136. Woman in Red, drama, 4 acts.....	6 8
207. Sold Again, comic operetta, 1 act..	3 1	161. Woman's Vows and Masons' Oaths, drama, 4 acts.....	10 4
204. Sparking, comedy, 1 act.....	1 2	11. Woodcock's Little Game, farce, 2a..	4 4
78. Special Performances, farce, 1 act..	7 3	290. Wrong Man in the Right Place (A), farce, 1 act.....	2 3
215. Still Waters Run Deep, comedy, 3a.	9 2	54. Young Collegian, farce, 1 act.....	3 1
256. Sweethearts, dramatic contrast, 2a..	2 2		
232. Tail (Tale) of a Shark, musical mon- ologue, 1 scene.....	1		
31. Taming a Tiger, farce, 1 act.....	3		
150. Tell-Tale Heart, comedy, 1 act..	1 2		
120. Tempest in a Teapot, comedy, 1 act	2 1		



A COMPLETE DESCRIPTIVE CATALOGUE OF DE WITT'S ACT-
ING PLAYS AND DE WITT'S ETHIOPIAN AND COMIC DRAMAS,
containing Plot, Costume, Scenery, Time of Representation, and all other informa-
tion, mailed free and post paid on application. Address

DE WITT, 33 Rose Street, New York.

DE WITT'S ETHIOPIAN AND COMIC DRAMA.—Continued.

	M. F.		M. F.
33. Jealous Husband, sketch	2 1	81. Rival Artists, sketch, 1 scene.....	4
94. Julius the Snoozer, burlesque, 3 sc.	6 1	26. Rival Tenants, sketch.....	4
103. Katrina's Little Game, Dutch act, 1 scene.....	1 1	138. Rival Barbers' Shops (The), Ethio- pian farce, 1 scene	6 1
1. Last of the Mohicans, sketch	3 1	15. Sam's Courtship, farce, 1 act.....	2 1
36. Laughing Gas, sketch, 1 scene.....	6 1	59. Sausage Makers, sketch, 2 scenes..	5 1
18. Live Injun, sketch, 4 scenes.....	4 1	21. Scampini, pantomime, 2 scenes.....	3 3
60. Lost Will, sketch	4	80. Scenes on the Mississippi, sketch, 2 scenes.....	6
37. Lucky Job, farce, 2 scenes	3 2	84. Serenade (The), sketch, 2 scenes....	7
90. Lunatic (The), farce, 1 scene	3	38. Siamese Twins, sketch, 2 scenes....	5
109. Making a Hit, farce, 2 scenes.....	4	74. Sleep Walker, sketch, 2 scenes.....	3
19. Malicious Trespass, sketch, 1 scene, 3		46. Slippery Day, sketch, 1 scene.....	6 1
149. 'Meriky, Ethiopian farce, 1 scene... 3	1	69. Squire for a Day, sketch.....	5 1
151. Micky Free, Irish sketch, 1 scene... 5		56. Stage-struck Couple, interlude, 1 sc.	2 1
96. Midnight Intruder, farce, 1 scene . 6	1	72. Stranger, burlesque, 1 scene.....	1 2
147. Milliner's Shop (The), Ethiopian sketch, 1 scene.....	2 2	13. Streets of New York, sketch, 1 sc... 6	
129. Moko Marionettes, Ethiopian eccen- tricity, 2 scenes ...	4 5	16. Storming the Fort, sketch, 1 scene. 5	
101. Molly Moriarty, Irish musical sketch, 1 scene	1 1	7. Stupid Servant, sketch, 1 scene.....	2
117. Motor Bellows, comedy, 1 act.....	4	121. Stocks Up! Stocks Down! Negro duologue, 1 scene	2
44. Musical Servant, sketch, 1 scene.... 3		47. Take It, Don't Take It, sketch, 1 sc.	2
8. Mutton Trial, sketch, 1 scene . . . 4		54. Them Papers, sketch, 1 scene. . . . 3	
119. My Wife's Visitors, comic drama, 1 sc.	6 1	100. Three Chiefs (The), sketch, 1 scene. 6	
49. Night in a Strange Hotel, sketch, 1 sc.	2	102. Three A. M., sketch, 2 scenes... 3	1
132. Noble Savage, Eth'n sketch, 1 sc... 4		34. Three Strings to one Bow, sketch, 1 scene	4 1
145. No Pay No Cure, Eth'n sketch, 1 sc. 5		122. Ticket Taker, Eth'n farce, 1 scene. 3	
22. Obeying Orders, sketch, 1 scene.... 2	1	2. Tricks, sketch.....	5 2
27. 100th Night of Hamlet, sketch.....	7 1	104. Two Awfuls (The), sketch, 1 scene.. 5	
125. Oh, Hush! operatic olio.....	4 1	5. Two Black Roses, sketch... ..	4 1
30. One Night in a Bar Room, sketch... 7		28. Uncle Eph's Dream, sketch, 2 sc... 3	1
114. One Night in a Medical College, Ethiopian sketch, 1 scene	7 1	134. Unlimited Cheek, sketch, 1 scene... 4	1
76. One, Two, Three, sketch, 1 scene.. 7		62. Vinegar Bitters, sketch, 1 scene... 6	1
91. Painter's Apprentice, farce, 1 scene. 5		32. Wake up, William Henry, sketch... 3	
87. Pete and the Peddler, Negro and Irish sketch, 1 scene.....	2 1	39. Wanted, a Nurse, sketch, 1 scene... 4	
135. Pleasant Companions, Ethiopian sketch, 1 scene	5 1	75. Weston, the Walkist, Dutch sketch, 1 scene.....	7 1
92. Polar Bear (The), farce, 1 scene.... 4	1	93. What shall I Take? sketch, 1 scene. 7	1
9. Policy Players, sketch, 1 scene.....	7	29. Who Died First? sketch, 1 scene... 3	1
57. Pompey's Patients, interlude, 2 sc... 6		97. Who's the Actor? farce, 1 scene.... 4	
65. Porter's Troubles, sketch, 1 scene.. 6	1	137. Whose Baby is it? Ethiopian sketch, 1 scene.....	2 1
66. Port Wine vs. Jealousy, sketch.... 2	1	143. Wonderful Telephone (The), Ethio- pian sketch, 1 scene.....	4 1
115. Private Boarding, comedy, 1 scene... 2	3	99. Wrong Woman in the Right Place, sketch, 2 scenes	2 2
14. Recruiting Office, sketch, 1 act.... 5		85. Young Scamp, sketch, 1 scene..... 3	
105. Rehearsal (The), Irish farce, 2 sc... 3	1	116. Zacharias' Funeral, farce, 1 scene.. 5	
45. Remittance from Home, sketch, 1 sc. 6			
55. Riggling a Purchase, sketch, 1 sc... 3			



A COMPLETE DESCRIPTIVE CATALOGUE OF DE WITT'S ACTING PLAYS AND DE WITT'S ETHIOPIAN AND COMIC DRAMAS, containing Plot, Costume, Scenery, Time of Representation, and all other information, mailed free and post paid on application. Address

DE WITT, Publisher,
33 Rose Street, New York.



0 014 526 488 1

An Indispensable Book for Amateurs.

HOW TO MANAGE AMATEUR THEATRICALS.

Being plain instructions for construction and arrangement of Stage, making Scenery, getting up Costumes, "*Making Up*" to represent different ages and characters, and how to produce stage Illusions and Effects. Also hints for the management of Amateur Dramatic Clubs, and a list of pieces suitable for Drawing Room Performances. Handsomely illustrated with Colored Plates.

Price, 25 Cents.

DE WITT'S SELECTIONS FOR AMATEUR AND PARLOR THEATRICALS.

Nos. 1, 2, 3, 4 & 5.

Being choice selections from the very best Dramas, Comedies and Farces. Specially adapted for presentation by Amateurs, and for Parlor and Drawing Room Entertainments.

Each number, 25 Cents.

PANTOMIME PLAY, "HUMPTY DUMPTY."

The celebrated Pantomime, as originally played for 1,000 nights by the late GEORGE L. FOX. Arranged by John Denier, Esq. Eight male, four female characters:

Price, 25 Cents.

1885

"Marjorie Da

LIBRARY OF CONGRESS



0 014 526 488 1



Hollinger Corp.
pH 8.5